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Music Library Association

New England Chapter

Newsletter no. 78

June 1988

Published quarterly in September, December, March and June. Address all correspondence concerning editorial matters to Diane Ota, Editor, c/o Music Department, Boston Public Library, P. O. Box 286, Boston, MA 02117. Inquiries concerning subscription and membership should be addressed to Sarah J. Shaw, Secretary-Treasurer, 22 Eames St., Providence, RI 02906. Institutional subscription: \$5.00. Free to members. Regular Personal Membership: \$4.00. Student and Retired Membership: \$2.50. Membership year runs September to August.

SPRING MEETING

MORNING SESSION

SPECIAL MUSIC RESOURCES IN THE CONNECTICUT VALLEY

The spring meeting of the New England Chapter of the Music Library Association was held on April 8, 1988 at Wesleyan University, Middletown, CT. Welcoming remarks were made by Ross Wood, Vice-Chair/Chair-Elect (Wellesley College, Wellesley, MA), and by Dr. Robert Adams, Librarian of Wesleyan's Olin Memorial Library. The morning session began with a presentation by Professor Mark Slobin entitled, "Ethnomusicology at Wesleyan." He traced the growth of the ethnomusicology program, which was founded in 1962. Wesleyan offers graduate study leading to the M.A. and Ph.D. in ethnomusicology, the only graduate degrees in music. Artists-in-residence, ethnic specialists in the music of their culture, constitute an important feature of the program; residencies rotate frequently to maintain authenticity. The new Wesleyan Arts Center has helped to integrate the arts in one complex but the Music Library remains housed in the Olin Library. The Music Library holds several special collections, including the Archives of the Society of Ethnomusicology.

Betsy Rosenberg, Librarian of the Goodspeed Opera House (East Haddam, CT), gave the second paper discussing the "Goodspeed Opera House Collection." The opera house, built in 1876, is located on the banks of the Connecticut River. A magnificent structure rising six flights above the river, this building originally housed a general store on its lower lev-

el, with an auditorium on levels three and four. During the 1920's the opera house was condemned as a fire trap, but during the 1930's it served as a warehouse and was purchased as a garage for the state highway department in 1943. The building was rescued in 1958 and the Goodspeed Opera House Foundation was established for its restoration and preservation. The Foundation is also dedicated to the preservation of the American musical and to fostering the creation of new productions. The library began as a collection of scores, recordings, and memorabilia donated by members and others. Further donations from collectors make its holdings unique. In 1982, a professional music librarian was appointed; in November 1987, the library was relocated into renovated facilities. The collection now consists of approximately 15,000 sound recordings, 12,000 pieces of sheet music, as well as vocal scores, playbills, posters, videos and other memorabilia. The collection supports a resident production company that pays meticulous attention to reconstruction of the original performance. The company's season runs from April through December. This year it includes performances of three musicals.

The final speaker of the morning session was Neely Bruce, Chair of the Music Department at Wesleyan, who spoke on "Contemporary Composers at Wesleyan." An active tradition of interest, support and commissioning of new music at Wesleyan dates back to 1961 when John Cage was in residence at the University. The appointment of Alvin Lucier in the early 1970's and his work in contemporary music led to visits and residencies of many

composers and other musicians. John Cage remains a composer of special interest at Wesleyan. Its archive of Cage materials and the hosting of the "Conference on John Cage" (held February 22-27, 1988) reflect the University's regard for this composer. The Wesleyan Singers commissioning series, begun in 1976, has resulted in works by many notable composers, including Christian Wolff, Pauline Oliveros, Gerald Shapiro and Henry Brant.

AFTERNOON SESSION

LIBRARY CONSORTIA A CASE STUDY IN CONNECTICUT

Following a buffet luncheon in the Davenport Campus Center, the afternoon session on "Library Consortia: A Case Study in Connecticut" was held. The speakers represented the music libraries of the three institutions who participate in the CTW Consortium: Connecticut College, Trinity College, and Wesleyan University. Jim Farrington (Wesleyan) described the history and background of the consortium, which developed as a result of the interest of the three libraries in a joint library automation venture. Several vendors were considered with NOTIS finally being selected. The system is in various stages of implementation and installation at each institution; Trinity College brought up their catalog in 1987. An important benefit of the consortium is the creation of opportunities for greater interaction among the music librarians, as well as among the libraries in general.

Suzanne Risley (Trinity College) presented some of the ongoing activities and concerns in the current implementation of NOTIS. Problems of communication within and among the libraries, questions about the access of music materials in the system, and decisions about the continuation of card production are unresolved.

Carolyn Johnson (Connecticut College) discussed the future implications of the consortium, which she views as very positive and beneficial to each li-

brary. The integration of the three collections in the NOTIS database and the prospects of cooperative collection development are regarded as advantages. Problems exist in the efficient retrieval of music in the system. It is felt that the training and role of student assistants will change and that they will need a greater knowledge of music to effectively use the system. User education, revisions in staff training, work flow and job descriptions are important issues under consideration.

The day concluded with tours of the Music Library and a very pleasant reception sponsored by the Goodspeed Opera House.

Pamela Juengling
University of Massachusetts/Amherst

Editor's note: We apologize for neglecting to acknowledge Ms. Juengling as the writer of the minutes of the winter meeting which were reported in Newsletter no. 76.

ANNUAL BUSINESS MEETING

At the annual chapter business meeting, a moment of silence was observed in honor and memory of Frank Gramenz, Music Librarian at Boston University, whose untimely death last November is a great loss to his many friends and colleagues.

Election results were announced: Dawn Thistle (College of the Holy Cross, Worcester, MA) is the new Vice-Chair/Chair-Elect; Susan Waddington (Providence Public Library, Providence, RI) is the new Member-at-Large.

Committee reports were offered by standing and ad-hoc committees:

Publications: Plans are proceeding for a revised edition of the chapter directory.

Chapter history: Chapter input from past and present members was solicited for the history. Those with information should contact Jean Morrow (New England Conservatory) by early June.

Twenty-Fifth Anniversary Committee: Plans are well in place for the anniversary meeting, to be held Saturday, Oc-

tober 15, 1988, at Wellesley College, site of the Chapter's first meeting. A gala event is planned. It will include guest speaker Dena Epstein and the premiere of a commissioned piece for carillon. The meeting will be supported in part by the award of the first chapter grant by the Music Library Association.

Several new appointments in MLA were announced: Ralph Papakhian (Indiana University), MLA Executive Secretary; Jim Farrington (Wesleyan University), MLA Newsletter editor; Paula Matthews (Bates College), MLA Placement Officer; and Richard Smiraglia (Columbia University), editor of the MLA Technical Reports series.

Treasurer Sarah Shaw reported that the Chapter's funds, as of March 31, 1988, totaled \$2,187.65; a more detailed financial report was distributed. Membership stands at 81, of whom 44 attended the spring meeting. A current membership list was also distributed.

Chairperson Paula Matthews mentioned that the scheduling of NEMLA meetings will be done in consideration of the AR-LIS schedule, and every attempt will be made to avoid conflicting dates.

Dawn Thistle, MLA Publicity Officer, announced that the MLA exhibit will be displayed at ALA in New Orleans. Any MLA member who plans to attend ALA and who would be willing to staff the exhibit is invited to contact her. She also announced that MLA T-shirts are still available from Karen Nagy (Stanford University).

Pamela Juengling
University of Massachusetts/Amherst

CHAPTER NEWS--

The Chapter welcomes the following new members:

Sarah Hager Johnston, Simmons College
David Rich, Brown University
Laurie Rogers, Longy School of Music
Panit Satyasai, U. Mass/ Boston
Margaret Sax, Trinity College

Our congratulations to Paula Matthews, Past Chair, for her new appointment as MLA Placement Service Officer and to Jim Farrington (Wesleyan University) for his appointment as editor of the MLA Newsletter.

CONTINUING EDUCATION COMMITTEE

The Continuing Education Committee has been reactivated with the following members: Pamela Juengling (U. Mass/Amherst), Chair, Susan Waddington (Providence Public Library), Sylvia St. Amand (Springfield City Library) and Dawn Thistle (College of the Holy Cross). The Committee will lend support and disseminate information to those libraries which provide music services to patrons but do not have a music specialist on their staff. Anyone interested in serving on this committee or having ideas about outreach programs should contact Pamela Juengling (University of Massachusetts, Music Library, Fine Arts Center, Amherst, MA 01003).

CHAPTER HISTORY COMMITTEE SEARCHING FOR THE PAST

In its effort to present a lively account of NEMLA's past 25 years, the History Committee welcomes any input from current or former members. We need photos, memorabilia, anecdotes, etc. Please send by July 15, 1988 to: Jean Morrow, Spaulding Library, New England Conservatory, 33 Gainsborough St., Boston, MA 02115.

Jean Morrow
New England Conservatory

MUSIC LIBRARY DEDICATION AT BROWN UNIVERSITY

The Virginia Baldwin Orwig Music Library was dedicated at Brown University on Saturday, 7 May 1988, becoming the sixth building in the library system. The library is housed on the first floor and lower level of the Benton B. Orwig Music Building. In order to accommodate the library, the attractive 1850 Italianate mansion was renovated and library space was substantially enlarged

with the addition of a reading room on two levels.

The Music Library brings together the music books, scores, journals and recordings previously dispersed throughout the campus and provides state-of-the-art listening facilities and sophisticated computer-aided research tools for composers, scholars and performers at Brown. In addition, it provides a comfortable, spacious study area not only for students of music, but also for other students living nearby on the East Campus.

Joseph W. Kerman, Professor of Music, University of California at Berkeley, spoke at the dedication which followed by an Open House at the Music Library.

Carol Tatian
Music Librarian
Brown University



MLA ANNOUNCEMENTS

During the recent elections of the Music Library Association, Susan T. Sommer (New York Public Library) was elected Vice-President/President-Elect.

The MLA Board of Directors has selected Arsen Ralph Papakhian as Executive Secretary.

The MLA awarded the following awards at its 1988 convention in Minneapolis, Minnesota.

The Vincent H. Duckles Award was given to editors, H. Wiley Hitchcock and Stanley Sadie, for The New Grove Dictionary of American Music (London/New York: Macmillan, 1986).

Award for the best article-length bibliography or article on music librarianship went to Carol June Bradley for her "Notes of Some Pioneers: America's First Music Librarians" (MLA Notes, 43:2 (December 1986), pp. 272-291).

Award for the best review in Notes went to Richard Taruskin for his review of John Caldwell's Editing Early Music (MLA Notes, 42:4, (June 1986), pp. 775-779).

A citation was awarded to Donald W. Krummel "in recognition of his continuing, distinguished service as a scholar, educator, and librarian."

The third annual Walter Gerboth Award was given to David A. Day (Brigham Young University) to assist him in the preparation of an annotated catalog of the printed and manuscript opera and ballet collection of the Théâtre de la Monnaie housed at the Archives de la ville in Brussels.

Nominations for awards for publications in the fields of music and music bibliography appearing in 1987 in the categories mentioned above should be sent to:

Karl Kroeger
9260 Newton St.
Westminster, CO 80030.

Anyone interested in applying for the Walter Gerboth Award should send two letters of support, one for the person and one for the project; include vita as well as names of further references by November 15, 1988 to:

Gerboth Award
c/o James W. Pruett, Chief
Music Division
Library of Congress
Washington, DC 20540

The application should describe the project and its significance; show the total budget, specifying the amount requested from the Association (up to \$500.00), sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases.

The award is given to a member of the Music Library Association who is in the first five years of his or her library career, and who is seeking assistance for a research project in progress in music librarianship or music bibliography. It is desirable that the research lead to publication.

MLA 58TH ANNUAL CONFERENCE

Mark your calendars now. The MLA annual meeting will be held at the Stouffer Inn in Cleveland, Ohio from March 14-18, 1989. A pre-conference workshop on "Music in an Online Environment" will be held on March 14-15. The plenary sessions on musical iconography at the Cleveland Museum of Art, preservation planning, shared systems and regional library networks, managing administrators, and music publishing in the 1990's will be held on March 15-18.

MUSIC LIBRARY ASSOCIATION 57TH ANNUAL MEETING FEBRUARY 10-13, 1988 MINNEAPOLIS, MINNESOTA

A brief description of each of the sessions of the MLA conference follows. For the first time in MLA history, audio-cassette tapes were made of each session and are commercially available. A copy of the order form with prices may be found elsewhere in the Newsletter. Fuller descriptions of the sessions as well as the Committee and Round Table reports may be found in the MLA Newsletter, no. 72 (March-April 1988), pp. 9-21.

SPECIAL RESOURCES IN MUSIC

The first two speakers of the first session emphasized that there are other resources available for musical research, resources which are often overlooked since they may not appear in the music collection. Marie Kroeger (University of Denver) talked about the wealth of information found in U.S. government publications in her presentation "Mining the Gov. Docs. Music Lode, Government Documents in the Music Library." Dee Baily (Brooklyn College), discussed "Business Sources in Music," covering business reference tools such as business periodical indexes, market record reports, statistical sources, business directories, etc.

The last speaker of the session was musicologist Jan LaRue who reported on the status of his SYMCAT (A Thematic Catalogue of 18th Century Symphonies).

MUSIC IN MINNESOTA: PAST AND PRESENT

For the second plenary session, the Association met on the campus of the University of Minnesota. Libby Larsen of the Minnesota Composers Forum gave a very upbeat presentation/dialogue entitled "Tapping into the Network: Living American Composers Organizations." As a composer and co-founder of the Minnesota Composers Forum, she is extremely interested in the fostering, preservation and performance of contemporary music. Music librarians have a major role in supporting all aspects of contemporary music.

The second speaker, Dr. Andrea Een (St. Olaf College, Northfield, MN), took us back in time with her lecture-demonstration, "The Hardanger Fiddle." The Hardanger fiddle, a violin with sympathetic strings, came to the United States with the Norwegian immigrants. Its music is unique and highly improvisational in performance. It comes from an aural tradition and is passed on by master fiddlers.

PLANNING FOR AUDIO FACILITIES

"Planning for Audio Facilities" covered all aspects of the audio-visual area. With Jim Cassaro (Cornell University) as moderator and speaker, papers covered space considerations when planning a facility (John Westra, American Audio Systems), types of equipment used (Stephen Bradley, SUNY, Buffalo), preservation of equipment (James Farrington, Wesleyan University), and new technologies which included the compact disc, video tapes, digital audio-tape and CD-video (Robert Curtis, Tulane University and Mr. Cassaro).

COPYRIGHT: 10 YEARS AFTER

Panel members able to attend this session included Victor Marton Of the U.S. Copyright Office, Neil Ratliff, music librarian of the University of Maryland, Sylvia Goldstein of the music publisher Boosey & Hawkes, and moderator Carolyn Rabson of Oberlin College who spoke for Robert C. Osterberg, a copyright lawyer from New York City who was unable to attend because of a snow storm.

The Copyright Revision Act of 1976 (effective January 1, 1978) was reviewed. Under the current wording of section 108(h), music is excluded from materials which can be photocopied by libraries. The Fair Use clause (section 107) allows for copying as long as the rights of the copyright holder (section 106) are not infringed upon. The right to performance-- whether for profit or non-profit-- is protected by section 106. Guidelines to Fair Use, issued jointly by the Music Publishers Association, the Music Teachers National Association, the Music Educators National Conference and others, state that excerpts of complete publications may be copied so long as they are not for performance, nor do they constitute a "performable unit" of the work, nor exceed 20% of the work.

A library's liability when a patron infringed Fair Use has not been determined to anyone's satisfaction, since most copyright cases have been settled out of court. Therefore legal precedent has yet to be established for a library and its patrons.

The Music Library Association and the Music Publishers Association (MPA) jointly supported a revision of section 108(h) to allow photocopying of music under certain circumstances. At the first 5 Year Review (1983) of the copyright law by the Registrar of Copyright, The Registrar supported their position in his report to Congress. Recently, the MLA, neglecting to obtain the written support of the MPA, did not win the support of the Registrar during his second 5 Year Review. Should there not be further 5 Year Reviews (a possibility suggested by the Registrar's Office), the MLA and the MPA would have to lobby Congress directly for any revision to section 108(h). As music publishers are increasingly coming under corporate ownership, their continued support of the MLA in revising the copyright law will be contingent upon our ability to address publisher's problems: profit losses in an increasing profit margin conscious environment, and complicated record keeping for use of copyrighted material.

Michael J. Rogan
Boston Public Library

Subject Access to Popular Music

William Schurk of Bowling Green State University demonstrated the difficulty of classifying popular music sound recordings with a delightful presentation that concluded with selections played from a list of over 100 recorded versions of "House of the Rising Sun"-- varying in period and style from Woody Guthrie and Joan Baez to Jimi Hendrix and a disco-ized Dolly Parton (which was the flip side of "9 to 5").

B. Lee Cooper of Olivet College also emphasized the difficulty of subject access by contrasting the topics represented in various subject classifications for popular music research.

The final speaker, well-known Sanford Berman of Hennepin County Public Library, presented subject headings which are used in his library and not found in the Library of Congress Subject Headings, and discussed how they were generated.

Michael J. Rogan
Boston Public Library

DEADENDS AND OPEN DOORS THE STATE OF MUSIC LIBRARIANSHIP

Laura Dankner, Placement Service Officer for the Music Library Association, spoke first on "Trends in the Job Market," noting that salaries (never very high) have been nonetheless rising. Openings in academic libraries and cataloging positions outnumber other job settings and job description.

Mary Kay Duggin of the Library School at the University of California at Berkeley noted in "Music Careers in Library and Information Studies" that students entering the profession in the last few years are increasingly motivated and qualified having both a music background and job experience in a library.

Richard Smiraglia of Columbia University's School of Library Service spoke on "Education of Music Technical Services," stressing the need to attract people with not just a music background, but also "strong analytical abilities." Catalogers of music are dealing with increasingly complex issues in information retrieval on bibliographic utilities such

Jaclyn Facinelli, who left music librarianship for a position at a NASA research center, was asked to discuss "Why Are People Leaving the Profession?" Although most people have several reasons for changing jobs, she admitted, the low pay scale and lack of upward mobility of most music library positions play a part in their original job dissatisfaction.

Michael J. Rogan
Boston Public Library

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The conference presented theoretical and practical points of view which can and do effect our decision-making in determining what is to be preserved. The theoretical approach took into account the political climates and economical pressures which can enter the decision making process. The practical approach admits that staffing and monetary resources are not sufficient to properly assess all the items needing attention.

Various ways of conserving volumes--from binding, which is often the only preservation work done on a volume, to methods of deacidification were examined. Maintenance of storage areas with proper shelving, ventilation, lighting and cleaning schedules was stressed as a method of preventing the deterioration of books. Special emphasis was given to emergency plans for disasters; many institutions do not have any plans.

Facsimile editions, microfilms and microfiche are the methods of reformatting in current favor. The problem with microfiche is that no standards have been established yet.

To avoid the duplication of treatment, a special field in the cataloging record has been established in networks such as OCLC. The use of this field will aid the librarian in deciding whether a volume in his collection should also be treated.

The deterioration of library materials has reached such a level that it is time to make the library user and man-in-the-street aware of the approaching crisis. With the use of the media, it is possible to make people conscious of the approaching disaster.

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CHAPTER OFFICERS:

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